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## CONTENTS

JOSEPH A. MAURER: On Pins and Needles . . . . .	161
ALFRED C. ANDREWS: Alkanet and Borage in the Classical Period . . . . .	165
WALDO E. SWEET: Dr. Geweke's <i>Experimental Materials in Latin I</i> . . . . .	166
NORMAN J. DEWITT: Magnetic Tapes in the Latin Classroom . . . . .	168
Reviews . . . . .	169
T. J. Haarhoff, <i>The Stranger at the Gate</i> (Hammer); O. Lancaster, <i>Classical Landscape with Figures</i> (Couch); A. Nordh, <i>Libellus de Regionibus Urbis Romae</i> (Bloch); R. G. Bury, <i>Sextus Empiricus IV: Against the Professors</i> (Helmbold); M. Nurnberg and W. T. Rhodes, <i>How to Build a Better Vocabulary</i> (Sweet).	
Notes and News . . . . .	174
Books Received . . . . .	175

### ON PINS AND NEEDLES\*

From time to time the classicist is asked and, of course, is expected to answer without equivocation all manner of questions touching intimately or remotely upon the Graeco-Roman world: Did the Greek advertise? How did the Roman sweeten his food? Could the ancients swim? Did they eat oysters? Ice cream cones? Drink beer? There is no denying the fact that such questions do lead into countless avenues and byways which are richly rewarding to the one who cares to follow them. It was just such a question which led to this brief story of pins and needles.

The origin of the pin and the needle lies far back in the early history of man, but ever since their discovery, when they enabled man for the first time to make comfortable clothing for himself and his family, they have been among his most important tools. Even the advanced technology of the present day finds them indispensable, a fact which can be appreciated more fully when one realizes that there is today a needle factory

which manufactures no less than fourteen hundred types of needles and more than four thousand types of pins.<sup>1</sup> It is also significant that the millennia since their discovery have witnessed no change in their form, although the material used in their manufacture has always reflected man's progress, the bone and stone of Palaeolithic man being replaced by bronze and the latter in turn by iron.<sup>2</sup>

To the Greeks and Romans pins and needles were one and the same. The former commonly used such nouns as *belonê* and *rhaphis*; the latter, *acus* and its diminutives *aculeus* and *acula*. Any of these nouns signified a needle when the object had an eye for the thread at one end; it was a pin when it had a knob, small globe, or other ornamental termination. Nor is this use of the same word for both the pin and the needle limited to the ancients. Today the tools used for knitting are called knitting-needles, although they have no eyes for the yarn, and phonographs are fitted with needles, although

<sup>1</sup> The firm of Staedtler and Uhl, located at Schwabach, Bavaria, Germany.

<sup>2</sup> For the origin, development, and history of the pin and the needle see *RE*, s.v. "Nadel," 1549-56 by G. Herzog-Hauser; *Dar.-Sag.* s.v. "acus," pp. 61-64 by E. Saglio.

\* This paper was read at the Forty-Third Annual Meeting of the Classical Association of the Atlantic States, at Bethlehem, Pennsylvania, on April 14, 1950.

in this latter instance the public has presumed to call by the name of needles what the manufacturers more correctly call pins.

In classical times the needle did not play so important a part in sewing as it does with us. Tailoring was relatively simple, for it was a matter of sewing together the separate folds of a garment, or sewing on sleeves and trouser-legs, or sewing on the borders, the flounces, fringes, and tassels. On the other hand, the needle was much used by the poor in darning and patching but, as Juvenal (3. 147-51) remarks, the Rome of his day considered the poor man an occasion for jest if his clothes had been darned and his shoes patched several times. The needle is, of course, indispensable in embroidering, an art which Pliny (*HN* viii. 196) states was discovered by the Phrygians. In the authors there are numerous references to "embroidering." Homer (*Il.* iii. 125-27) describes Helen as "... weaving a great purple web of double fold, and thereon ... embroidering many battles of the horse-taming Trojans and the brazen-coated Achaeans..." Vergil (*Aen.* i. 708, 711) writes of the guests at Dido's banquet who reclined on embroidered couches and admired the robe and veil embroidered with the yellow acanthus which Aeneas had given to her. Now there are two processes of producing a fabric with a decorated design, namely weaving and embroidering, and of these weaving is by far the older and more practical, dating back at least as far as the Egyptian Eighteenth Dynasty, i.e. the fifteenth century B.C. In a society such as Homer and Vergil portray, the housewife was always skilled in weaving, and would decorate any garment or covering by the simplest and most practical method, that is by weaving in the colors and design. Embroidery was known, but in nine cases out of ten weaving was undoubtedly the process used. Accordingly, Helen was weaving a tapestry cover with an elaborate design depicting Trojans and Achaeans in battle; Dido's guests most certainly reclined upon tapestry-covered couches, and Aeneas gave Dido a robe with the acanthus-flower design woven into the fabric itself. Most editors, as Professor A. J. B. Wace has pointed out, fail to understand the difference between embroidery and weaving, and as a result err in interpreting and translating the ancient authors in such passages.<sup>3</sup>

In dressing the hair, pins figured large. They were carefully turned out, often being made of electrum and terminating in a finely wrought head which had the form of some animal, plant, flower, or god. Such pins were also thought to enhance the beauty of the wearer (*Sil. Pun.* xv. 26). Whenever the ladies had new gowns to parade, they used to take extra pains to be sure that the hair was correctly parted, braided, and held secure to the

head, lest a curl slip loose or a lock fall and soil the new dress (*Mart.* ii. 66. 2; *Claud. Rapt. Pros.* ii. 15-16). But it was not only the ladies who paid such attention to their hair. From Homeric times on until late in the fifth century B.C. it was customary for the men to wear the hair long and done up with pins. The Trojan Euphorbus challenged Menelaus, who was standing guard over Patroclus' corpse, but the Greek soon dispatched him with his spear; Euphorbus fell dead, blood drenching his hair, which had been braided with gold and silver (*Il.* xvii. 52). During the Persian Wars this style was still very much in vogue. The Athenians who fought for Hellas at Marathon wore long locks, which they did up in a knot and made fast with a golden brooch in the form of a *tettix*, "grasshopper." However, by the latter half of the fifth century, this revered style of hair dress had become very much outmoded, although the older men of the wealthy Athenian families continued the style until late in the century (*Thuc.* i. 6. 3). Even the Spartans did not disdain dressing the hair. While awaiting the Persian attack at Thermopylae, they spent time in gymnastic exercises and in combing and arranging their long hair, a custom which they practiced and indulged in only when they were preparing to risk their

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<sup>3</sup> A. J. B. Wace, "Weaving or Embroidery?", *AJA*, LII (1948), 51-55.

lives in battle (Hdt. vii. 208; Plut. *Lyc.* 22. 1). But in Roman times the story was far different, and styles must have become extreme, for Ovid (*Ars Am.* i. 509-10) seems to have found it necessary to advise the young man about his appearance: be neat about your person, he says, but avoid being foppish; remember that Theseus succeeded in winning Ariadne, even though his hair was not held fast to his temples by some pin or clasp. An extreme example of this foppishness might well be the dandy whom Juvenal (2. 93-94) excoriates for prolonging his eyebrows with some damp soot on the edge of a needle.

In medicine and surgery the needle found many uses. The ancients were wont to liken healing to mending and *vice versa*, the *vulnus* being the "hole" and the *cicatrix* the "seam" of a patched shoe (Juv. 3. 150-51). Sewing up wounds was, of course, very common, and care was always taken that the intervals between stitches were neither too far apart nor too close; for if they were too far apart, then the wound would not be held together; and if too close, then there would be more pain and the wound would become inflamed, because the needle had transfixed the tissues too often (Celsus *Med.* v. 26. 23D). Certain treatments requiring the use of a needle were very simple. Psoriasis, for example, was treated by pricking the skin with a needle in order to determine whether it was of the curable or incurable species (*ibid.* v. 28. 19C). The lobes of ears which had become unsightly from wearing earrings were treated by passing a red hot needle through them (*ibid.*, vii. 8. 3).

It was in the treatment of the eyes, however, that physicians depended so much upon needles. Celsus describes various operations ranging from the simple matter of removing small tumors from the eyeball to the removal of a couched cataract. Small, hard tumors which appeared on the white of the eyeball could readily be removed by transfixing them with a needle at their base and cutting away underneath the needle (*ibid.* vii. 7. 12). Another simple operation is prescribed for persons found having a row of eyelashes growing beyond the natural row and sprouting in the direction of the eye. The physician would take a fine iron needle, which had been flattened like a spear point, and heat it until it was red hot; then he passed it along the roots of the offending eyelashes. When cauterized in this way, the roots died (*ibid.* vii. 7. 8B). More interesting is the operation for removing a staphyloma, a grape-shaped swelling which rises on the outer skin of the eyeball whenever there has been a rupture or other injury within the eye. First the physician passed a needle carrying two threads through the middle of the base of the staphyloma, then he knotted the two ends of the upper thread and the two ends of the lower thread, and finally he drew these threads together gradually. In this way the staphyloma was cut away (*ibid.* vii. 7. 11). Equally

interesting is the treatment prescribed for pterygium, a membrane growing from the inner corner of the eye itself. The physician first of all passed a hook under the edge of the membrane and, having fixed the hook in it, raised it. Then a threaded needle was passed through, the needle was detached from the thread, and the physician, taking hold of the two ends of the thread, raised the membrane, and with his scalpel separated any part still adhering to the eyeball (*ibid.* vii. 7. 4B). But the most difficult, though by no means uncommon, operation performed on the eye was the removal of a couched cataract. A needle pointed enough to penetrate was inserted straight through the two outer tunics of the eye at a spot halfway between the pupil and the angle adjacent to the temple, away from the middle of the cataract, so that no vein was wounded. When the needle had passed into the empty space, it was sloped against the cataract itself, gently rotated there, and gradually guided below the region of the pupil. When the cataract had passed below the pupil, the needle was pressed more firmly in order to settle below it. If the needle stuck there, the cure was sure. If it returned to some extent, the cataract had to be cut up with the needle and broken into several pieces, which would more readily be stowed away and form small obstacles to the vision. Then the needle was drawn out (*ibid.* vii. 7. 14C-E).

The hairpin seems always to have been the convenient weapon with which the irate lady was wont to punish and seek revenge. In the boudoir a stubborn lock of hair or some errant curl would be sufficient provocation for any impatient mistress to snatch a hairpin and stab some poor maid's arm (Ov. *Ars Am.* iii. 239-40; *Am.* i. 14. 18). But hapless slave girls were not the only persons to feel the hairpin. It was employed against male as well as female, against free as well as bond. When Encolpius, Ascyltus, and Gito were doing extraordinary penance for having profaned the rites of Priapus, Encolpius wished to summon aid for himself and his companions but, being bound hand and foot, could do no more than cry out for help. His outcries brought Psyche, who proceeded to prick his cheeks with a hairpin and thus induced him to continue doing penance in silence (Petron. *Sat.* 21).

It was as a weapon of revenge, however, that the hairpin proved to be so effective in the hands of enraged women, of whom ancient literature affords many examples. One such is Charite, whose husband Tlepolemus had been murdered by Thrasylus. The murderer had added insult to injury by wooing the grief-stricken widow. Believing that her husband had really been killed by a wild boar, she was becoming receptive to Thrasylus' entreaties, until the deceased husband appeared to her in a dream and revealed the true circumstances of his death. Then, in order to revenge her husband, she invited Thrasylus to visit her at night.

He was admitted by the nurse, who gave him drugged wine until such time as Charite should appear, and then, when he had fallen asleep, she herself came in and pricked out his eyes with a hairpin (Apul. *Met.* viii. 13).

The publication of the *Second Philippic* sealed Cicero's fate. In the year 43 B.C. the Second Triumvirate drew up a proscription list. Cicero fell a victim to Antony's vengeful hatred. Finding his name heading the list of the proscribed senators and equites, he fled from Rome, was overtaken, and murdered. His head and right hand were cut off, brought to Rome, and handed to Antony. Before they were nailed to the Rostra, Antony's wife Fulvia took Cicero's head, spat upon it, then placing it upon her knees, she opened the mouth and pulled out the tongue, which she pierced with hairpins, all the while uttering jests (Dio Cass. xlvii. 8. 3-4; Plut. *Cic.* 49. 1).

Historians agree that Cleopatra committed suicide by having an asp bite her arm. There is another version, however, to the effect that Egypt's last queen had a hairpin which was smeared with a poison of unusual properties. In ordinary circumstances the poison did not harm the body but, if it should come in contact with the blood, death would be immediate and painless. On the day of her suicide, the story goes, she was wearing this hairpin and with it she pricked her arm (Dio Cass. li. 14. 1-2; Plut. *Ant.* 86. 2).

As a fastening for garments, the pin seems to have been in extensive use in the dress of both men and women throughout the classical period. A brooch-pin was always worn by the men for fastening a cloak to the tunic. Many such pins were exquisitely wrought, as for example the gold one which Odysseus received from Penelope. This particular pin was admired by all who saw it, for not only did it have a double clasp, but it also had been fashioned to represent a hound holding a fawn in his fore-paws and pinning it in his jaws, the hapless creature all the while endeavoring to free himself (*Od.* xix. 225-31). The ladies, however, used these brooch-pins even more. For one thing, the old style of female dress, known as the Dorian, called for a tunic which was held together by a row of these brooch-pins (Ael. *VH* i. 18). When Aphrodite was attempting to rescue her wounded son and bear him from the battle, she was pursued and wounded slightly on her hand by Diomedes. The flow of ichor caused her to drop poor Aeneas and to flee to Olympus, where she sought comfort from her mother. Athene and Hera, of course, had no sympathy for the unhappy Aphrodite, Athene going so far as to suggest to Zeus that the goddess had scratched her hand upon the brooch-pin of some Achaean woman whom she was hoping to inflame with love for some Trojan (*Il.* v. 311-425). Even the goddesses seem to have worn this Dorian style of dress. Aphrodite wore only the latest creations from Mt. Olympus; her garments too were held together by means of brooch-pins,

as Anchises himself could well testify ever since that fair day when the goddess visited him in his hut on Mt. Ida (*Hymn. Hom. Ven.* 86-90, 161-63). The Dorian style appears to have remained fashionable until a sudden change to the Ionian was prompted by an incident arising from the Athenian expedition against the island of Aegina early in the sixth century B.C. This expedition ended in a humiliating defeat for the Athenians, for of all those who had gone on the expedition only one survived to make his way back to Athens to relate the sorry tale. When the wives of the men who had perished learned of the disaster, they gathered round the lone survivor, who remains nameless, and proceeded to stab him to death with the brooch-pins, *peronai*, which they had taken from their garments. Although the Athenians were shocked by this deed of their women, they were far too astute to suggest anything so impracticable as punishment, and were content to order a change in female dress to the Ionian fashion which called for a tunic requiring no brooch-pin (Hdt. v. 82-88).

In the magical rite of "defixio," *defixio magica*, the needle was very important. This rite has been widespread since prehistoric times. Its purpose is to direct destructive powers against another person, either to destroy him entirely, to torture him, to paralyze him, or to compel him to return to his old love. In its origin it was purely magical, though it gradually evolved into either a prayer or a form of magic reinforced by religion, the gods being constrained to aid the magician in the rite.<sup>4</sup> In its earliest form, the magician drove a needle or nail through the written name of the intended victim just as if it were a wax image. Ovid (*Am.* iii. 7. 29-30) had been frustrated in one of his love affairs, and so he complained that some witch had written his name on wax and had plunged a needle into his heart. At other times an image representing the victim was fashioned out of wax and then pierced with needles. This was the method, Hypsipyle tells Jason, used by the barbarian Medea to send to their death persons who were far distant (*Ov. Her.* 6. 91-92).

In the second century of this era there lived in Paphlagonia a false priest and prophet of Asclepius, Alexander of Abonoteichus, about whom Lucian (*Alex.* 19-21) tells the following story. This person claimed to have received a new manifestation of Asclepius in the form of a human-headed snake, which he named Glycon. With the aid of his reincarnated deity, Alexander prepared to give oracles which were purported to originate with the god himself. He announced that his god would make prophecies and would reply explicitly to any question put to him. All comers were directed to write on a scroll

<sup>4</sup> F. B. Jevons, "Graeco-Italian Magic," in R. R. Marett (ed.), *Anthropology and the Classics* (Oxford: At the Clarendon Press, 1908), pp. 93-120.

whatever they wanted, or what they especially wished to learn, to tie the scroll, and to seal it with wax or clay. These scrolls were then taken into the inner sanctuary, where the god presumably discussed each request with Alexander. After this consultation, the prophet summoned one by one those who had submitted petitions, and returned to each his own scroll with seal unbroken and with the answer written upon it. The unbroken seal was deemed proof that some god was giving the answers, and the procedure was considered nothing short of miraculous by the poor fools who failed to perceive the very obvious fact that Alexander himself had undone the seals, had answered the questions as he thought best, and had then rolled up, tied, and sealed the scrolls. In undoing the wax seals, he had used a heated needle to melt the wax underneath them, and after reading the contents of the scrolls he warmed the wax with the needle in order to get it to stick together again (Luc. *Alex.* 19-21).

An epigram of Nicarchus of Alexandria, the sour epigrammatist of the first century, uses the motif of passing through the eye of a needle, and furnishes us with a not inappropriate note upon which to end this story of pins and needles: "Three thin men were competing the other day about thinness, to see which of them would be adjudged the very thinnest. The one, Hermon, exhibited great skill and went through the eye of a needle holding the thread. But Demas coming out of a hole stopped at a spider's web, and the spider spinning hung him from it. But Sosipater exclaimed, 'Give me the prize, for I lose it if I am seen, since I am nothing but air.'"<sup>3</sup>

JOSEPH A. MAURER

LEHIGH UNIVERSITY

### ALKANET AND BORAGE IN THE CLASSICAL PERIOD

The herb known as *bouglösson* by the Greeks and *lingua bubula* by the Romans<sup>1</sup> has been grievously neglected. Except for a brief and rather perfunctory article by Schmidt,<sup>2</sup> and casual, incidental mention by other scholars, practically no attention has been paid to it. This is really a serious oversight, for properties were attributed to the leaves of this plant which should endear it to alcoholics, if not to the general reading public.

<sup>1</sup> *Anthol. Pal.* xi. 110; trans. W. R. Paton (Loeb).

<sup>2</sup> Cf. Diosc. iv. 127 Wellmann (where RV gives *lingua bobum* as the Latin name); Plin. *HN* xxv. 81; Ps.-Diosc. *Herb. fem.* 2; Ps.-Apul. *Herb.* 42: "*bouglösson* is the Greek name, *lingua bubula* the Roman"; Isid. *Orig.* xvii. 9. 49; Hesych. s.v. *bouglösson*; *CGL*, III, 536, line 40: *buclosa*: *idest linguabobis*.

<sup>3</sup> M. C. P. Schmidt, *RE*, s.v. "*Bouglösson*," col. 993.

The herb has been variously identified. It is apparently a type of alkanet, the modern names of which are mostly descendants of the classical ones, or allude similarly to the herb's resemblance to an ox's tongue: e.g., Italian *lingua di bue*, German *Ochsenzunge*, Dutch *Ossetong*, French *buglosse*, and Bavarian *muglosso*.<sup>3</sup> One possibility is common alkanet, *Anchusa officinalis* L., which is often met as a wild plant in Greece and northern Italy<sup>4</sup> and whose leaves are eaten today as a potherb or salad.<sup>5</sup> In Italy it is called *buglossa* and *lingua bovina* in Tuscany, *lingua de boe* at Genoa in Liguria, *lenga d'boe* in Piedmont, *buglosa* at Como, *lengua de bò* at Brescia, *buglosa* at Valtellina in Lombardy, *buglosa* at Verona, *lèngua ad boe* at Piacenza, *lengva d'bò* in Romagna in Emilia, and *lingua buvina* in Sicily.<sup>6</sup> But most scholars identify it as Italian alkanet, *Anchusa italica* Retz.,<sup>7</sup> which likewise grows wild in both Greece and Italy.<sup>8</sup> This is called *buglossa*, *buglossa volgare*, *lingua di bue*, and *lingua di manzo* in Tuscany, *lingua buona* at Bordighera in Liguria, *lengua de bò* at Brescia, and *buglosa* at Valtellina in Lombardy, *buglosa* in the province of Venice, *lengua e bò* at Reggio, and *lengva d'bò* in Romagna in Emilia, *lingua di gatto* at Lecce in Puglia, and *lingua di vò* in Sicily.<sup>9</sup>

<sup>3</sup> Cf. Gerhard Rohlfs, *Etymologisches Wörterbuch der unteritalienischen Gräzität* (Halle, 1930), No. 359. French *buglosse* is a recent borrowing, not a direct descendant (cf. Walther von Wartburg, *Französisches etymologisches Wörterbuch* [Bonn, 1928-46], I, 600).

<sup>4</sup> Cf. E. de Halácsy, *Conspectus Florae Graecae* (Leipzig, 1901-04), II, 323; H. O. Lenz, *Botanik der alten Griechen und Römer* (Gotha, 1859), p. 534; Filippo Parlatore, *Flora italiana* (Florence, 1848-94), VI, 893; Ferdinando Cazzuola, *Le piante utili e nocive che crescono spontanee e coltivate in Italia* (Turin and Rome, 1880), p. 96; Giovanni Arcangeli, *Compendio della flora italiana* (Turin, 1882), p. 489; Adriano Fiori, *Nuova flora analitica d'Italia* (Florence, 1923-29), II, 282; Eugenio Baroni, *Guida botanica d'Italia* (2d ed.; Bologna, 1932), p. 361.

<sup>5</sup> Cf. Gustav Hegi, *Illustrierte Flora von Mittel-Europa* (Munich, 1907-31), Vol. V, Part III, p. 2201.

<sup>6</sup> Cf. Otto A. J. Penzig, *Flora popolare italiana* (Genoa, 1924), I, 34.

<sup>7</sup> E.g., Johannes Sibthorp and J. E. Smith, *Florae Graecae Prodrromus* (London, 1806-13), I, 1151; C. Fraas, *Synopsis Plantarum Florae Classicae* (Munich, 1845), p. 162; Lenz, *loc. cit.* (note 4, above); J. Berendes, note on Diosc. iv. 126; and Schmidt, *loc. cit.* (note 2, above). The *bouglösson* of Dioscorides is identified as *Anchusa paniculata* by Daubeny (in Robert T. Gunther, *The Greek Herbal of Dioscorides* [Oxford, 1934], p. 672), Ludwig Israelson (*Die "Materia medica" des Klaudius Galenos* [Diss., Dorpat, 1894], p. 46), and Édouard Martens ("Les plantes connues des anciens," *Revue de l'instruction publique en Belgique*, N.S., I [1858], p. 375). The *bouglösson* of Paulus Aegineta (vii. 3) is identified by Adams (note *ad loc.*) as *Anchusa buglossum*.

<sup>8</sup> Cf. Halácsy, *op. cit.* (note 4, above), II, 326; *Supplementum Secundum*, p. 63; Lenz, *loc. cit.* (note 7, above); Fraas, *loc. cit.* (note 7, above); Berendes, *loc. cit.* (note 7, above); Parlatore, *op. cit.* (note 4, above), VI, 891; Fiori, *op. cit.* (note 4, above), II, 281.

<sup>9</sup> Cf. Penzig, *op. cit.* (note 6, above), I, 33-34.



Dioscorides,<sup>10</sup> in the first century A.D., comments on the exhilarating effect of wine spiced with the leaves of this herb, and Pliny,<sup>11</sup> in transcribing his account, remarks that for this reason it was called *euphrosynum* or "good cheer."<sup>12</sup> This seems to be the source of the medieval proverb, "*Ego borago gaudia semper ago*" ("I with borage light, ever have delight."). This implies a later confusion of alkanet with borage, *Borago officinalis* L., which may have been included within the meaning of classical *bouglôsson* and *lingua bubula*. Paulus Aegineta,<sup>13</sup> in the middle of the seventh century A.D., characterized the herb as humid and hot, and Simeon Seth,<sup>14</sup> in the eleventh century A.D., considered it diuretic and thirst-quenching. Apparently it was cooked and eaten as a potherb in the fifth century A.D., in addition to being used as a condiment.<sup>15</sup>

Today the leaves of borage are used as a potherb and salad; but more popular is the employment of its blossoms and the tender upper leaves, either alone or in association with those of the nasturtium, as a garnish or ornament for salads, and still more as an addition to various cooling drinks. The best known of these beverages is cool tankard, composed of wine, water, lemon juice, sugar, and borage flowers. The blossoms and leaves are similarly used in lemonade, negus, claret-cup, and fruit juice drinks.<sup>16</sup>

Remains of borage have been found in the internal organs of Egyptian bodies of the prehistoric period, although the herb apparently was used medicinally rather than as a food.<sup>17</sup> As for the name, *borago* (or *borrago*) does not appear in literature until after the classical period, surviving in Romance names for the plant. It may be a loan word from Arabic *abû-rag*, "father of the sweat," with allusion to its sudorific effect.<sup>18</sup> *Corago*, which may be a variant, was used in Lucania as a synonym of *bouglôsson*.<sup>19</sup> Most of the current terms for borage go back to *borago*, although it is often called *buglossa vera* in Tuscany.<sup>20</sup> *Borago officinalis* may be a native of Asia Minor and Syria,<sup>21</sup> but today

it occurs as a wild plant in Attica, the Peloponnesus, and several of the Greek islands, and is raised in gardens for culinary use.<sup>22</sup> It is a common wild plant in Italy.<sup>23</sup> H. F. Hance<sup>24</sup> and Gustav Hegi<sup>25</sup> are inclined to believe that it was not known to the ancients; but D. Bois<sup>26</sup> avers that the flowers and young leaves of borage used to be eaten by them as a salad.

Greek *bouglôsson* and Latin *lingua bubula* almost certainly denoted a type of alkanet, probably Italian alkanet, as has already been pointed out. The evidence of the modern names alone is almost decisive on this point. The only disturbing factor is the use of the leaves to spice wine and to impart a tonic effect to it. This suggests borage rather than alkanet. One is led to wonder why an herb with so agreeable a property did not become highly esteemed in tipping circles, for there is an odd dearth of allusions to it. As a matter of fact, aside from the brief account of Dioscorides and Pliny's transcription, there is hardly a scrap of evidence of anything approaching general use or popularity in the classical period. On the whole, the evidence suggests that Italian alkanet was used to some extent as a potherb and salad in country districts in Greece and Italy, but played no role in fine cookery. Apparently borage was similarly used, but to a lesser extent, and not distinguished by a separate name. Technical references to the use of *bouglôsson* and *lingua bubula* as a spice for drinks seemingly should be referred to borage. Subsequently, borage acquired more importance as a medicinal herb from the stimulus of Arabic practice, and the Arabic medicinal term for it gained currency, the names commonly applied to alkanet then becoming more specifically limited to that plant.

ALFRED C. ANDREWS

UNIVERSITY OF MIAMI

#### DR. GEWEKE'S "EXPERIMENTAL MATERIALS IN LATIN I"

Miss Geweke's book is the result of a project "initiated by the Committee on Educational Policies of the Classical Association of the Middle West and South; it

<sup>10</sup> iv. 127 Wellmann. Paulus Aegineta (vii. 3) comments that *bouglôsson* when added to wine is said to produce hilarity, because it is humid and hot.

<sup>11</sup> HN xxv. 81.

<sup>12</sup> *Euphrosynê* in Galen. *Vict. att.* xii. 101 (p. 32 Kalbfleisch) is apparently not the plant name.

<sup>13</sup> vii. 3 (II, 201, line 12 Heiberg).

<sup>14</sup> P. 30 Langkavel.

<sup>15</sup> Cf. Ps.-Apul. *Herb.* 42; Ps.-Diosc. *Herb. fem.* 2.

<sup>16</sup> Cf. Maurice G. Kains, *Culinary Herbs* (New York and London, 1912), p. 73.

<sup>17</sup> Cf. Fritz Netolitzky, "Neue Funde prähistorischer Nahrungs- und Heilmittel," *Xenia: Hommage international à l'université nationale de Grèce à l'occasion du soixante-quinzième anniversaire de sa fondation* (Athens, 1912), p. 239.

<sup>18</sup> Cf. von Warburg, *op. cit.* (note 3, above), I, 442.

<sup>19</sup> Cf. Ps.-Apul. *Herb.* 42.

<sup>20</sup> Cf. Penzig, *op. cit.* (note 6, above), I, 75.

<sup>21</sup> Cf. Hegi, *op. cit.* (note 5, above), Vol. V, Part III, p. 2231.

<sup>22</sup> Cf. Halácsy, *op. cit.* (note 4, above), II, 320.

<sup>23</sup> Cf. Parlato, *op. cit.* (note 4, above), VI, 883; Cazzuola, *op. cit.* (note 4, above), p. 95; Baroni, *op. cit.* (note 4, above), p. 361; Fiori, *op. cit.* (note 4, above), II, 283.

<sup>24</sup> *Journal of Botany*, N.S., VIII (1879), 301-3.

<sup>25</sup> *Loc. cit.* (note 21, above).

<sup>26</sup> *Les plantes alimentaires* (Paris, 1927), I, 315.

\* Lenore Geweke, *Experimental Materials in Latin I* (Mimeographed; Iowa City, Iowa, 1949; pp. 235). May be obtained from the Bureau of Educational Research, East Hall, University of Iowa, Iowa City, Iowa; \$0.60 (individual orders only).

was sponsored by the American Council of Learned Societies, the Classical Association of the Middle West and South, and the Education Department of the University of Chicago." It is frankly experimental and "cannot be used as a textbook." (Both quotations are from the foreword.)

Our readers are doubtless familiar with the objectives of the Committee on Educational Policies, which were set forth in stimulating fashion in the *Classical Journal* (44 [1948/49] 97-143). The *Materials* uses a functional approach with a minimum of forms and syntax, and, beginning with the nominative and accusative of all declensions, introduces forms horizontally rather than vertically. Recognition rather than recall of forms is sought; in place of English-to-Latin composition the student is required to complete Latin sentences from a list of phrases. With these aims the reviewer is in agreement. This project is perhaps the most important development in the teaching of Latin since the report of the Classical Investigation in 1924. Assuming that the merits of this approach speak for themselves, this review will note especially the deficiencies.

The reading matter is intended to show "how it is possible to present a panorama of Roman civilization from its earliest times to the decline and fall of the Roman Empire, based on 1400 passages selected from Roman prose literature." The chief result of this laudable effort is to show clearly that literature of the classical period does not contain material suitable for ninth grade students. Here is a typical passage, occurring in chapter nine (p. 26):

Salios duodecim creavit; arma caelestia et vestes insignes dedit. Salii pontifices fuerunt. Martem deum in honore habuerunt et multa sacrificia fecerunt. Alios pontifices declaravit et insigni veste et curuli regia sella adornavit. Iovem magnum in magno honore habuerunt. Virgines Vestales creavit; stipendium publicum dedit; virginitate et aliis caerimoniis sanctas fecit. Vestam deam in magno honore habuerunt. Etiam pontificem maximum creavit. Pontifex maximus omnes res divinas et caerimonias religiosas fecit. Duos augures addidit, multa alia sacrificia et templa dedicavit.

In duodecim menses annum divisit. Dies nefastos fastosque fecit. Fastis diebus senatus populusque negotia gesserunt, res publicas administraverunt, ludos religiosos fecerunt.

The chronological approach, however logical it may seem to the mature mind, is generally unsuccessful with children, since it starts with the remote and unfamiliar. Without interesting reading matter all else is useless. It is apparent that we should begin with situations within their experience, the home, travel, pets, adventures, and postpone the annalistic history of Rome until much later. We must regretfully conclude that made Latin is necessary for ninth grade students.

The vocabulary density in the passage quoted is extremely high, running about one new word to every

three words of text. About a third of the new words are given in marginal vocabulary and in notes, about a third are listed in a vocabulary at the end of the lesson, and about a third (italicized in our quotation; underlined in the *Materials*) have English derivatives which the child theoretically knows.

Another weakness is the failure to demonstrate clearly the contrasts between English and Latin. Such contrasts, whether they be lexical, phonemic, morphemic, or syntactic, are the source of all difficulties in learning a foreign language: where there is contrast there is difficulty, and wherever there is difficulty, contrast will be found. The lexicon of Latin is relatively simple for an English-speaking student because many words resemble English. On the other hand, Latin and English offer great contrast in structure. Latin, a synthetic language, uses inflections to show its structure; English, an analytic language, uses almost none. In Latin the signal for the subject of a verb is a nominative ending; in English it is the subject's position in the sentence. This contrast (and others like it) must be underscored in some way, by contrasting pairs like *Puer puellam videt* and *Puerum puella videt*, by English to Latin composition, or by some other method.

Miss Geweke's solution is to use exercises called "Construction Tactics," in which the student chooses from a list the correct word to complete a Latin sentence. Some of these exercises, however, offer no real drill on structure. For example, the first sentence on page 68 reads *Roma flumine, montibus, maribus* ..... The student is to choose from *coacti sunt, conscripti sunt, defensa est, deleta est, gestum est, interfectus est, missi sunt, postulatam est, victi sunt, and vocatus est*. With the words "Rome," "river," "mountains," and "seas," it is obvious that the verbs "compel," "conscript," "destroy," "wage," "kill," "send," "demand," "conquer," and "call" make no sense; hence it is plain through meaning (not through structure) that *defensa est* is the answer. Most of the other exercises of this sort, however, do offer a real choice on the basis of structure; for example, in *Quid Romulus* .....? (p. 9), the choice is between *fecit* and *fecerunt*. Since there are only eight of these "Construction Tactics" in the entire book, they are not an adequate answer to this important problem of teaching structure.

The contrast between English and Latin signals for subject and object could have been shown by introducing sentences in the early chapters in which the subject came after the object. But like most other elementary texts this book gives the standard order of subject, object, and verb almost exclusively. Not until page 34 do we find an object before the subject. This means that the student can guess the subject by the English signal of position rather than by the Latin signal of inflection. Once the student knows the subject he can usually solve a

simple sentence by the meaning of the adjacent words. The large amount of visible vocabulary, either in the margins or in an alphabetical list at the end of the passage, makes it particularly easy in this book to ascertain structure by meaning. This use of meaning is further encouraged by comprehension questions which precede the passages, with such instructions as these: "Read the questions several times: then read the Latin passage below and try to answer all the questions."

There are numerous typing errors, which we should perhaps expect in a tentative first draft.

In spite of its weaknesses, the foundation which Miss Geweke has provided will prove useful for further experiments. Future textbooks must certainly take into account the findings of the Committee on Educational Policies.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL  
PHILADELPHIA, PENNSYLVANIA

### MAGNETIC TAPES IN THE LATIN CLASSROOM

Latin teachers everywhere will be interested in a new auxiliary device for classroom use, namely, the magnetic tape recorder and player. The use of this exceedingly flexible and inexpensive instrument is only beginning to be explored in language teaching. Pioneer work has been going on for several years at the University of Minnesota, where a "Tapes for Teaching" project has been set up through cooperation between the university and the Minnesota State Department of Education.

At present the project has available a library of over 800 master tapes, relating to most of the basic fields of primary and secondary education. In Minnesota, a recorder-player is standard equipment in most schools. The teacher who wishes to have one of the recordings simply mails in her own tape in a suitable container, and encloses a return-address sticker with postage. The "Tapes for Teaching" laboratory then impresses the desired recording on her tape from the master tape, free of charge. The only expense to the teacher (or her school) is postage and the cost of the tape. The tape, of course, can be used indefinitely, or re-recorded at any time with something else. It serves simply as a container, as it were, for the desired sounds, to be filled and emptied as one wishes.

In connection with the project, the Department of Classical Languages at the University of Minnesota has prepared a set of eleven high-fidelity studio recordings, available to teachers anywhere, as stated below. (Remember to order by code number. Except for FLL 17, these are all 12-15 minute recordings.)

Group A: *Quis Sum?* Characters from history, nursery rhymes, etc., describe themselves in simple or self-explanatory Latin (e.g., Little Boy Blue, Little Red Hen) and ask *Quis Sum?* Suitable for students who have had at least six or eight weeks of Latin. Code numbers: FLL 7, FLL 8, FLL 9, FLL 10, FLL 11.

Group B: *Latine Loquimur.* Conversations in Latin between an American high-school teacher and a foreign visitor, Marcus, who prefers to speak Latin because he doesn't speak English very well. Topics covered include things in the classroom and the discussion of Latin grammar in Latin. Marcus and the teacher between them manage to make clear what they are talking about by frequent repetition or prompting in both English and Latin. Lively dialogue, occasionally amusing. The first tape is suitable for early first year Latin, the others progressively advanced. Code numbers: FLL 12, FLL 13, FLL 14, FLL 15.

Miscellaneous: FLL 16—Charles and Margaret, youngsters of high-school age, meet on the street in our neighborhood and talk about this and that in colloquial Latin. Too advanced, really, for high-school Latin, but fun anyhow.

FLL 17—*Before Caesar Came.* An interview (all in English) with Norman J. DeWitt, bringing in background material for students who are beginning Caesar (25 minutes).

The success of the "Tapes for Teaching" project in Minnesota has led its sponsors to make its services available to teachers outside of the state. That is, any teacher in the U. S. (or elsewhere) may send a tape in for recording. This is what she should do: secure a good box, preferably fibre, such as is used for 16 mm. film, for mailing her tape. In the box, with the tape, stamps for return postage should be enclosed, also a sticker-label bearing her address. She should also enclose a card stating what recording she desires (by code number). Also, and very important, she should state either what kind of machine the tape will be played on, or the speed (7.5, 3.75, etc., inches per second), or both. Address: "Tapes for Teaching," TNM 21, University of Minnesota, Minneapolis 14, Minnesota.

NORMAN J. DEWITT

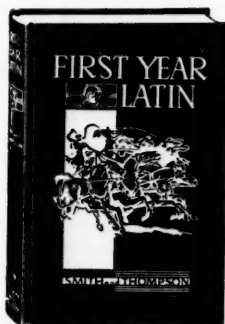
UNIVERSITY OF MINNESOTA

### ORATIO RECTA

General George C. Marshall, quoted in an article entitled "How a Democracy Died," by Robert Campbell, in *Life Magazine*, January 1, 1951: "I doubt seriously whether a man can think with full wisdom and deep convictions regarding certain of the basic international issues today who has not at least reviewed in his mind the period of the Peloponnesian War and the fall of Athens."



## LATIN AND WORLD PEACE



The war and the efforts for peace both prove the importance of language study, and the parent language, Latin, has profited, for the sales of Latin books have increased.

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## REVIEWS

**The Stranger at the Gate: Aspects of Exclusiveness and Co-operation in Ancient Greece and Rome, with Some References to Modern Times.** By T. J. HAARHOFF. 2nd ed.; Oxford: Basil Blackwell, 1948. Pp. xii, 354. 12s. 6d.

This is an interesting book with a purpose. Its author combines the qualities of a scholar and of *un homme de bonne volonté* who believes in a new humanism and in a new *pietas*, who abhors racism and the evils resulting from it, evils that plague our society as they did that of yore. The re-issue of this book, first published in 1938 (cf. *CW*, XXXII [1938-39], 185-86), is welcome.

The volume is dedicated to the spirit of racial co-operation, and deals in the main with the problem of exclusiveness and co-operation between nations. In particular, it is concerned with the harmonization and supplementation in the Roman World of Greek and Roman elements for the benefit of both Greeks and Romans, without damage to the individuality of either. It was at Rome that the co-operation of the two cultures and languages become a reality to which Rutilius Namatianus gave noble expression when he sang of Rome in her darkest hour: *fecisti patriam diversis gentibus unam* (i. 63).

From this Roman experience South Africa could and

should derive a lesson, because, like Rome, it is a country *utriusque linguae*, with a farmer population which has devoted much debate to "separateness" and which "has had to determine its attitude to oversea culture" (p. vi). Mr. Haarhoff begins with an examination of the Greek attitude toward racism and foreigners from Homer to the Roman period. He then compares the Greek and Roman attitudes, and in the last section of the volume (pp. 294-338) he applies the lesson from the Roman experience to South Africa. Here the author would like to see the creation of a new type of citizen, "not an Englishman or a Boer, but a South African, in whose cultural tradition the individuality of neither element has suffered violence" (p. 295). The general purpose of the volume is to make the Graeco-Roman past exist for the sake of the present.

Originally the term *barbaros* implied nothing contemptuous, nothing unfavorable. The unfavorable connotation is post-Homeric, for in pre-Homeric days "the differentiation between Greek and Barbarian could hardly have existed" (p. 10). The idea of world unity did not come from Sparta nor from more liberal Athens but from Ionia and her thinkers, who were less prone than the Athenians of the age of Pericles to effect national or racial restrictions. Though the Persian Wars brought about a separation between East and West, and with it the unpleasant connotation of the term "barbarian," still Herodotus, fundamentally an Ionian, was remarkably

free from racial prejudice, and essentially appreciative of the accomplishments of foreigners. But since exclusiveness became the characteristic of the fifth century, the division of the world into Greek and Barbarian grew apace, as did the belief in the superiority of Greece and her institutions. In this division, to quote a few examples, Aristophanes acquiesced; with Thucydides it was an accepted convention; Demosthenes and Isocrates believed that Greece should rule the Barbarians, and Plato, whose mind was "as liberal on his intellectual and spiritual side" (p. 276) as it was narrow on the political, was typically Greek in his attitude toward foreigners; indeed, he sanctioned war against the Barbarians. Mr. Haarhoff does not fail to discuss the Athenian attitude toward foreigners in the matter of holding offices, and the various restrictions on citizenship, which in the course of time became severer.

But another day was approaching with the advent of Alexander the Great. By returning to the thinking of the Ionian philosophers, Alexander linked together the separated West and East, gave impetus to world trade, and extended Greek culture to the East, without, however, accepting the political organization of Greece. The city states continued their existence, with a good share in local government, under the central authority of the Macedonian monarch. In this, Haarhoff sees a principle of elasticity which was new to the Greek world, but "akin in spirit to Persian and Roman methods" (p. 75).

Alexander's championship of the unity of mankind met with opposition on the part of the Hellenes, who saw in it a threat to their traditions. A slower development was needed to make the various national groups realize that their legacy was not endangered nor their individuality destroyed. This task fell to the lot of Rome, which succeeded where Alexander failed.

After a brief discussion of post-Alexandrian universalism (pp. 83-103) and political practice after Alexander (pp. 104-17), the author passes to the Romans, who believed in a principle of growth, with which they combined the generally overlooked principle of elasticity (see above). The union of these principles produced a third, "and that is the essence of Rome's relationship to Hellas" (p. 123). Though the Romans, too, had periods of exclusiveness toward individual foreigners, with them the term "barbarian" had no racial connotation; the Greek world can offer no parallel to the expanding franchise in the Roman World. Roman conquests were not followed by the suppression of native languages and, generally speaking, the Romans were more liberal to foreigners than the Greeks, because of their belief that foreigners were able to contribute their share to society. More than that: the Romans had a gift of adaptability and were willing to learn; *gravitas* was a source of strength to them, teaching them "to co-operate in a

reasonable spirit of give and take" (p. 134); they had *pietas*; they had *prudentia*, which, from a political point of view, is a Roman, not a Greek quality (p. 159). The interplay and working together of these qualities and principles helped the Romans to meet superior civilizations without losing their own national character. As for the Graeco-Roman civilization, it forms a whole because both nations had qualities that tended to supplement each other. The Greek's combination of artistic excellence and unstable and narrow political outlook "was balanced by the slow dignity of the Roman that often precluded him from artistic excellence but gave political stability and largeness of outlook" (p. 189). In order to trace the Roman advance toward *humanitas* and to show that the Augustan Age marks the first complete harmonization of the Graeco-Roman cultures, Haarhoff gives a well-written survey of Latin (and Greek) literature from its beginning to Vergil, in whom Hellenism finds its fullest harmony (p. 272). In this survey the phil- and anti-Hellenic tendencies in Rome are duly stressed, nor is the influence of philosophical and religious ideas neglected. For Vergil the author has unstinted admiration. To him Vergil is Roman in the full sense of the word; he preserves "the original national character" which is "made complete by the gifts of Greece" (p. 272). The reconstruction of Augustus would have been lacking spiritual values had not Vergil supplied them (p. 262).

Since this happy harmonization continued for at least a century after Augustus, Haarhoff briefly traces its growth (pp. 285-93). This section, however, I find the least factual; it reads almost like a panegyric of the second century, which enjoyed "the highest degree of prosperity and happiness" (p. 288); in these blessings, the Greeks, of course, shared. It is unnecessary to stress here that this happy era contributed no more to the enrichment of Latin literature than did the anarchy of the third.

The volume closes, as stated above, with a discussion of modern times, applications, and parallels. To do justice to this part, especially to the section on language (pp. 309-26), one must be more familiar with the problems of South Africa than I am. I shall therefore confine myself to quoting the following remark (p. 310): "But the Greeks, who conquered not by arms, but by charms, grew into Roman culture and into political partnership until two languages and two cultures reinforced each other in the same person and yet remained distinct. That is the historical lesson for South Africa."

Although this volume contains little that is new on the subject, it is the skillful way in which the author handles his material that deserves praise. Both students and teachers will find it most profitable reading. It seems to me, however, that the Roman side of the story is over-idealized. One would like to read something of the resistance, both spiritual and intellectual, in which

some Greek writers were engaged for the purpose of belittling the Romans and their domination (see Harald Fuchs, *Der geistige Widerstand gegen Rom in der antiken Welt* [Berlin, 1938]). On page 190 (cf. p. 201) Haarhoff briefly mentions Lycophron and touches upon the two passages in his *Alexandra* which show Lycophron's insight into Rome's power. As for the second passage, Haarhoff is not sure whether it refers to the Macedonian Wars. In this connection I should like to quote the conclusion arrived at by Professor T. Sinko in his paper, "De Lycophronis tragici carmine Sibyllino" (*Eos*, XLIII [1948-49], 1-39, especially p. 39): *Nos quidem autumare malumus Lycophronem dua consilia persequutum esse, nempe ut Cassandra de Aeneadium gloria sollicita neque eorum victoriae de Pyrrho (novo Achille) reportatae oblivisceretur, et reconciliatione concordiae inter Orientem et Occidentem facta vaticinia sua clauderet.*

While Cicero is much discussed and quoted in the volume, and his attitude to foreigners is not forgotten, no mention is made of the conclusions in Sister Mary Alexaida Trouard's study, *Cicero's Attitude towards the Greeks* (Dissertation, Chicago, 1942). As is to be expected Catullus, too, is studied, and on page 247 Haarhoff states that Catullus earned from Tibullus and Martial (xiv. 152) the epithet *doctus*. In the margin the reference is given to Tibullus iii. 6. 41. The reference is correct, but the author of that elegy in the *Corpus Tibullianum* is Lygdamus, not Tibullus. One also might add that the epithet *doctus Catullus* is found in Ovid *Amores* iii. 9. 62 and in other epigrams of Martial (viii. 73. 8, xiv. 100. 1). On page 289 mention is made of trade relations with China, but Frederick J. Teggart's *Rome and China: A Study of Correlations in Historical Events* (University of California Press, 1939) is not found in the notes. Two more publications I should like to see included: Louis Delatte's *Les traités de la royauté d'Ecphante, Diotogène et Sthénidas* (Liège, 1942), in connection with the idea of the savior-king (see Haarhoff's note on p. 263), and Father A.-J. Festugière's excellent booklet, *Liberté et civilisation chez les Grecs* (Paris, 1947). Especially important is the third chapter, "Communauté et Romanitas," where Father Festugière analyzes (p. 99) "les composantes de *Romanitas*, non pas tant sous son aspect 'politique' que pour l'influence spirituelle qu'elle exerça sur l'Europe et qui reste sa vraie valeur." "Latinité représente un idéal 'humain'" (p. 103).

These few comments were not meant to detract from the value of this well-written volume, because I realize that these publications could not reach the author on account of the war. They should be included in a revised edition, which, I hope, will soon be forthcoming.

JACOB HAMMER

HUNTER COLLEGE

**Classical Landscape with Figures.** By OSBERT LANCASTER. Illustrated by the author. Boston: Houghton Mifflin Company, 1949. Pp. 224; 8 plates. \$4.00.

The author of this highly unorthodox guide to Greece has attracted considerable attention in recent months by another book, *There'll Always Be a Drayneflete*, a gay, happy, and pungent satire of his native England in which few of the conceits, prejudices, and foibles of English society escape his probing wit.

If one approaches *Classical Landscape with Figures* with such a picture of the author in mind, he will be prepared to be amused and entertained by a certain iconoclastic satire, as well as instructed by sound scholarship and a genuine sympathy for the land and people of Greece.

The author's early evaluation of his own work will quickly dispel any illusion that the traditional pose of scholar and commentator is to be maintained. As a disclaimer of political wisdom, consider this statement: "I approximate spiritually more to the mule-riding female water-colourist, and ... the present work is likely to be considered closer in feeling to *Little Walks in Leafy Umbria* (now unfortunately out of print) than to *Storm in the Caucasus* or *Wings over Olympus*."

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For details, please see page 151 of this volume.

The full program will be published soon.

As a criticism of classical scholarship the following has point: "Owing to the unique position that Greece occupies in world history, specialization has from the first been encouraged at the expense of the general view." Similarly one is invited to picture the leaders of school groups in Greece "gripping tight their Pausanias and resolutely turning their backs on anything post-dating the battle of Chaeronea."

As an evidence of historical perspective, one might ponder the following observation: "History [is] a meaningless fantasy if not interpreted in the light of present day experience."

One steeped in the literary and archaeological evidence for the inevitability of anthropomorphism in Greek religion may be startled by, though he can scarcely disagree with, Mr. Lancaster's reason for including human figures almost invariably in his illustrations: "In the high Alps or on the vast plains of Eastern Europe man is reduced to complete unimportance and neither his presence nor his absence can possibly affect in the smallest degree the scene's significance, but here all the natural features seem to have been deliberately conceived in relation to our human stature . . . the birth of humanism could only have occurred in a setting where man's proportion was so exquisitely adjusted to his environment" (10).

One might wistfully say in passing, however, that there is a peculiar charm to the sketch of the little shrine with two birds only in the foreground (110) as well as to the Boeotian marshland with a similar motif (100), despite the condemnatory quotation from John Henry Newman that appears immediately beneath the latter sketch.

The practice of gathering encomia of antiquity from the great and the near great is gently chided by the quotation from George Bernard Shaw which introduces the second chapter: "However, I am at least quit of Athens, with its stupid classic Acropolis and smashed pillars."

This may suffice for the purpose and method of the author. What of the contents? Landscape, antiquities, personalities, temperaments, political and social judgments, and mediaeval customs are the stuff of the story, whether told in narrative or through the excellent colored plates, full-page line drawings, and very numerous small sketches by the author that dot the pages. Here one will miss few details from the panorama of Greece: the shepherd and his woebegone dog, tiny chapels and roadside shrines, a crusading knight, fantastically crowded buses and trolley cars, moustached "thugs," gesticulating traffic officers, pretty girls, pompous clerics, eager sponge-sellers, bored magazine-stand proprietors, modernistic buildings, and massed telephone wires find a place—and a happy one. Mr. Lancaster has conscientiously lettered in most of the commercial signs, in mod-

ern Greek, that delight the newly arrived visitor in a Greek city.

One last subjective comment. The author disclaims any intention to judge the Greeks from their own point of view: his standards of judgment are always "those of an Anglican graduate of Oxford with a taste for architecture, turned cartoonist, approaching middle age and living in Kensington." That statement explains much.

The book should be read by all serious American classical scholars, the more serious the better. It will probably amuse them; it may help to mellow them; if it annoys them, that, too, will be a salutary experience.

HERBERT N. COUCH

BROWN UNIVERSITY

**Libellus de Regionibus Urbis Romae.** Edited by ARVAST NORDH. ("Skrifter utgivna av Svenska Institutet i Rom," Octavo Series, No. 3.) Lund: Gleerup, 1949. Pp. 113. Sw. Crs. 10.

Among the ancient works that are indispensable to the student of Roman topography, there is hardly any that surpasses in importance the catalogue of *regiones*, which has come down to us in two versions, the *Curiosum urbis Romae regionum XIII* and the so-called *Notitia*. It is the merit of Dr. Arvast Nordh to have disentangled and clarified in a definite manner the complicated text tradition of the two versions, to have settled convincingly the relationship between *Curiosum* and *Notitia*, and to have probed more thoroughly and successfully than any of his predecessors into the problem of the true character of the work. This was all done in his *Prolegomena till den romerska regionskatalogen* (Göteborg, 1936). Now he presents us with a critical edition which deserves highest praise.

More than half of the book, which is written in Latin, is dedicated to a description and evaluation of the MSS and to the principles which guided Nordh in preparing his edition. For the understanding of the useful stemma of MSS on page 46, the reader should consult page 65, note 1, where Nordh states that the compiler of the *Notitia* presumably used an ancestor of Cod. Vat. Lat. 3321 saec. VIII (O), the source of all other MSS of the *Curiosum*.

There can be no question that Nordh is right—against Mommsen and Jordan—in considering the *Notitia* posterior to the *Curiosum*, and in emphasizing the pre-Constantinian character of the original catalogue, which gradually developed into the *Curiosum*, and finally into the *Notitia*. In his thesis Nordh had demonstrated that the items listed under each of the fourteen regions of Rome denote well-known landmarks in that region,

which were often used for indicating addresses, as a vast material of literary and epigraphical evidence produced by Nordh proves (*Prolegomena*, pp. 89-113). His theory that these landmarks were official names of administrative units called *subregiones* somewhat appealed to Tenney Frank (*AJP*, LVIII [1937], 505 f.), but was rejected by Krister Hanell (*Gnomon*, XIII [1937], 462 f.), and most convincingly by Axel Boëthius (*Athenaeum*, XIV [1936], 215-17). Nordh has done well in playing down this theory in the introduction to his edition (p. 60). The two appendices of the *Curiosum* and the *Notitia* have also been satisfactorily explained by Nordh. They are not contemporary, No. 2 being a real *breviarium* or résumé of the preceding catalogue, whereas No. 1, which contains primarily material not found in the catalogue, was interpolated later.

Nordh's fundamental study of 1936 was amply used by R. Valentini and G. Zucchetti in their valuable edition (with commentary) of *Curiosum* and *Notitia* in *Codice Topografico della Città di Roma*, I (*Fonti per la Storia d'Italia*, LXXXI [1940]), 63-192. In their Introduction, pages 63-88, they accepted most of Nordh's views, with the exception of the *subregiones* theory. But they failed to elucidate the relations of the MSS, for which Nordh's work remains basic. Fortunately he printed *Curiosum* and *Notitia* on the same page, so as to enable the reader easily to compare the two intimately related texts. This practice had not been followed by Valentini and Zucchetti, perhaps for technical difficulties caused by the commentary.

In the constitution of the text one can only applaud Nordh's method. His tendency not to emend seemingly corrupt names was vindicated by the discovery of a bronze slave collar, published by G. Annibaldi (*NSA*, Ser. 7, I [1940], 312-13), in which the finder of the slave is instructed to bring him to Cethegus "*in Macellum Libiani regione tertia*." This is the name under which the *Macellum Liviae* or *Livianum* figures in *Curiosum* and *Notitia* (pp. 54 and 80, line 1). Even Valentini and Zucchetti had corrected the text into *Macellum Livianum* (*op. cit.*, pp. 105, line 1 and 170, line 4).

Nordh's edition stands out as a lasting contribution to the study of Roman topography. It is a further addition to the splendid record of the Swedish School in Rome in this field. This review would be incomplete without mentioning the two men who were particularly connected with the origin of this book: Vilhelm Lundström, to whose memory it is dedicated, and Professor Axel Boëthius, "*huius opusculi ab initio fidelissimus factor*" (p. 67), formerly director of the Swedish School in Rome.

HERBERT BLOCH

HARVARD UNIVERSITY

**Sextus Empiricus IV: Against the Professors.** Translated by R. G. BURY. ("Loeb Classical Library," No. 382.) Cambridge, Mass.: Harvard University Press, 1949. Pp. vii, 409. \$3.00.

The Loeb editors were well advised to add this pleasant volume to the series (as against what Mr. Bury had to say in his first volume, p. xlvii); for it treats of a congenial topic, *Against the Professors*. There is nothing that this dour sceptic does not bring against us; and very little that is not true.

Few first rate minds<sup>1</sup> have as yet concerned themselves with the text of Sextus, which is a pity. It may be suggested with some confidence that young scholars of acumen and tenacity, willing to devote a decade or so to this crabbed, but by no means uninteresting or unrewarding author, will reap a rich harvest.

The text here is of necessity Bekker's of 108 years ago, for Mutschmann did not live to edit these books. Mr. Bury's text is, therefore, inadequate and the supplements from recent work, though occasionally noticed, are rather more sparing than they should be. Mr. Sandbach's reviews of the first three volumes (*CR* 48 [1934] 198, 49 [1935] 225-226, 50 [1936] 200) take care of the quality of Mr. Bury's translation, which does not seem to have altered for better or for worse in the last fifteen years. The number of conjectures extorted from the editor by the process of translating from a text without a proper apparatus is, in this fourth volume, nearly equal to the number of his own corrections admitted in all the first three put together;<sup>2</sup> some of them are very neat, and he has included two or three excellent notions of Mr. Warmington's. All this is to the good. We are so grateful for this unexpected further volume of Sextus that it might be proper to omit complaints.

But this would sacrifice the proper function of a reviewer, who must be as unpleasant as necessary if he is to warn the unwary of less than perfect wares. The Index is hopeless, on every count. The verse translations are not much better: on page 31 Callimachus is rendered

Naught had befallen him worthy of death, 'twas his  
reading of Plato  
Mov'd him so—Plato's letter "Concerning the Soul."

The second of the quoted verses is meant to represent a

<sup>1</sup> Whether or not Immanuel Bekker had a first rate mind will not be debated here; his Sextus, at any rate, seems to have been a *parergon* thrown off while he was preparing his Homer, which appeared in the following year (1843). J. A. Fabricius was a polymath whose mind was on higher things. The text of Sextus needs minute inspection as well as sustained judgment. An index, better than that of Leisegang for Philo, is an absolute necessity.

<sup>2</sup> Even assuming that the unclaimed conjectures found, e.g. at I 370; II 36, 202, 280, 290, 326, 330, 412; III 36, 54, 106, 288, 484, are to be reckoned as Mr. Bury's.



pentameter. A *syngrapheus* is sometimes a "prose-writer," sometimes a "composer"; and on page 37 he is both. On page 364 we are surprised by a quotation from Manilius 6, which turns out to be from Book 4 and a misquotation. We have occasional English which is more crabbed than the Greek, e.g. "... fiction is the narrating things which are not real events" (p. 149). The fourth quotation on pages 160-161 is not identified (it is, of course, Trag. Adesp. 464, p. 930 Nauck). On page 165 the last word of the last quotation should be "fine," not "small," if the proper sense is to be obtained. There are a number of infelicities, such as "crashed in Lemnos" (p. 169), though we have Milton to set us right (*Par. Lost* 1.745-746).

In spite of such annoyances the volume is good of its kind, and very interesting reading.

W. C. HELMBOLD

UNIVERSITY OF CALIFORNIA, BERKELEY

**How to Build a Better Vocabulary.** By MAXWELL NURNBERG and W. T. RHODES. New York: Prentice-Hall, 1949. Pp. xii, 388. \$2.95.

This entertaining and instructive book is well suited for outside reading in English or Latin classes. The authors are teachers in high schools in Brooklyn, and their easy, fluid style will appeal to students of high school age as well as to adults. No attempt has been spared to make the book interesting. Cartoons, anecdotes, and a light-hearted approach to the entire subject will lure many a reluctant student.

The authors have wisely chosen their material, not from Macaulay and Gibbon, but from such contemporary sources as the *New York Times* and *Herald Tribune*, the *Saturday Evening Post* and *Collier's*. There is an excellent chapter on the sporting page, replete with such words as *hiatus*, *pullulating*, *transpontine*, and *flaccid*.

The authors point out the fallacy of memorizing lists of unusual words. Each word is presented in a meaningful context, and then discussed, so as to fix the word in the student's mind. Latin teachers will be pleased to note that Greek and Latin roots, prefixes, and suffixes receive full attention. Numerous tests (with answers elsewhere in the book) encourage active participation. It is refreshing to note that the authors are not overawed by the authority of dictionaries, and base their definitions upon current usage. Particularly commendable is their notice of alternate pronunciations of Latin phrases like *per se*. It is therefore surprising to find a page and a half given to *lie* and *lay*, a distinction which many speakers of standard English do not observe.

The writers have obviously taken pains that their work shall be accurate. The quinquireme, however, did not

have five banks of oars (p. 89), and the pentathlon as described (p. 85) is not found in the modern Olympics. *Gnome* in the sense of dwarf is not generally considered to come from the root *gno*, "know" (p. 43). To the combining forms corresponding to the numeral "two" should be added *dicha-* (p. 81). The schwa vowel is most infelicitously described (p. 163) as "nothing more than a short grunt." The forms given on pages 57 and 213 are not different roots but different grades of the same root. It seems like bad teaching to discuss words under misspelled headings, even though the misspelled forms are clearly labeled as incorrect (pp. 157-58). The word index does not contain definitions, as is implied on page 27. These, however, are minor matters.

You may give this book to your students with confidence.

WALDO E. SWEET

WILLIAM PENN CHARTER SCHOOL  
PHILADELPHIA, PENNSYLVANIA

## NOTES AND NEWS

This department deals with events of interest to classicists; the contribution of pertinent items is welcomed. Also welcome are items for the section of *Personalia*, which deals with appointments, promotions, fellowships, and other professionally significant activities of our colleagues in high schools, colleges, and universities.

The first **Know English Contest** of the Catholic Classical Association of New York was held on December 10, 1950 at the Cardinal Hayes High School in The Bronx, New York. The contest, which was conducted along the lines of a "spelling bee," was designed to test the students' knowledge of the Latin content of English; the basic text was Burris and Casson's *Latin and Greek in Current Use* (cf. pp. 76-77 of this volume). Eighty-eight contestants from thirty-three schools, public and private, participated; besides New York, the states of Connecticut, New Jersey, and Pennsylvania were represented. The team prize went to Stuyvesant High School, New York City, whose contestants, Bernard Kirtmann, Hugh Rosenblum, and Teviah Turkat, finished second, third, and seventh respectively; their coach was Mr. Edward Coyle. The highest individual prize went to Mary Helen Kashuba of Little Flower Catholic High School in Philadelphia. Also among the winners were Helen Buchanan of Woodmere High School, New York (fourth), Theresa Savarese of Cathedral High School, New York (fifth), and Catherine O'Keefe of St. Michael's High School, Jersey City (sixth). Dr. Robert West of Brooklyn College served as questioner; the judges, who were also the compilers of the word-list used, were Dr. Lionel Casson of New York University, Dr. Edward C. Chickering, President of the New York Classical Club, Dr. Procope S. Costas of Brooklyn College, Dr. George

A. C. Conway of New York University, and Rev. Thomas Moriarty of Cathedral College, New York.

The **Librairie C. Klincksieck** announces that the second volume (M to Z, Index) of the Ernout-Meillet *Dictionnaire étymologique de la langue latine*, 3rd edition, is scheduled to appear in June, 1951 (for the first volume, see the "Books Received" column of this issue). At that time orders for the complete work will be accepted from non-subscribers. The American agents for Klincksieck are Verry, Fisher and Co., 220 Fourth Avenue, New York 3, N. Y.

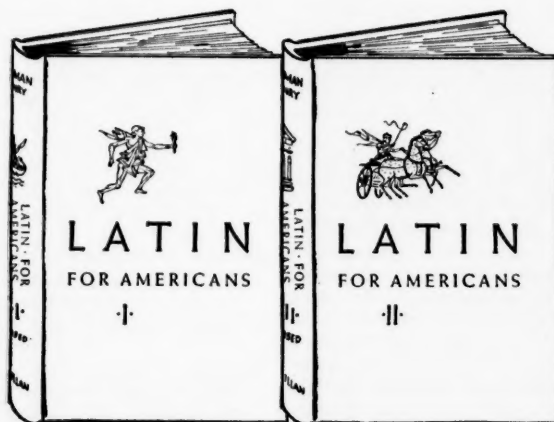
The **Experimental Theatre of Vassar College** presented the *Trojan Women* of Euripides, in the Gilbert Murray translation, at the college's Avery Hall on December 15 and 16, 1950. The Experimental Theatre is under the direction of Miss Mary Virginia Heinlein; the music for the performance was composed by Miss Louise Erdman.

The **Classics Department of Hunter College** will hold its annual Earle Lecture on Friday, March 9, 1951, at 4:15 P.M. in the North Lounge of the Park Avenue Building. The speaker will be Professor Earle L. Crum of Lehigh University, who will speak on Greek medicine. All interested persons are invited.

## BOOKS RECEIVED

Here are listed all books received by THE CLASSICAL WEEKLY the subjects of which are deemed to fall within the WEEKLY's scope. Listing here neither precludes nor assures a subsequent review. Books received will not be returned, whether or not they are listed or reviewed.

- AIKEN, WILLIAM A. (ed.). *The Poems of Catullus*. Translated into English by various hands. New York: Dutton, 1950. Pp. viii, 248. \$3.00.
- ANDRÉ, J. *Étude sur les termes de couleur dans la langue latine*. ("Études et Commentaires," No. 7.) Paris: Klincksieck, 1949. Pp. 427.
- ANDRÉ, J. *La vie et l'œuvre d'Asinius Pollion*. ("Études et Commentaires," No. 8.) Paris: Klincksieck, 1949. Pp. 139.
- BEARE, W. *The Roman Stage: A Short History of Latin Drama in the Time of the Republic*. London: Methuen, 1950. Pp. xii, 292. 25s.
- BICKEL, ERNST. *Arminiusbiographie und Sagensigfrid*. Bonn: Ludwig Röhrscheid, 1949. Pp. 129. DM 6.50.
- BICKEL, ERNST. *Homer: Die Lösung der Homerischen Frage*. Bonn: Hans Scheur, 1949. Pp. 123. DM 9.75.
- BIELEFELD, ERWIN. *Von griechische Malerei*. ("Hallische Monographien," No. 13.) Halle (Saale): Max Niemeyer, 1949. Pp. 21; 18 plates. DM 5.
- BOULANGER, ANDRÉ (ed. and trans.). *Cicéron, Discours, Tome XVII: Pour C. Rabirius Postumus, Pour T. Annus Milon*. ("Collection des Universités de France.") Paris: "Les Belles Lettres," 1949. Pp. 140.
- BRUNS, GERDA. *Der grosse Altar von Pergamon*. ("Kunstwerke aus den Berliner Sammlungen," Ser. 1, No. 2.) Berlin: Gebr. Mann, 1949. Pp. 74; 52 illustrations, 1 map. DM 3.
- BULLE, HEINRICH, and WIRSING, HEINRICH. *Szenenbilder zum griechischen Theater des 5. Jahrhunderts v. Chr.* Berlin: Gebr. Mann, 1950. Pp. 52; 15 plates. DM 20.
- ERNOUT, A., and MEILLET, A. *Dictionnaire étymologique de la langue latine: Histoire des mots*. Vol. I: A-L. 3rd ed.; Paris: Klincksieck, 1951. Pp. xxiv, 667. (See the second paragraph of the "Notes and News" column, above.)
- FERNHOUT, J. M. H. *Ad Apulei Madaurensis Metamorphoseon Librum Quintum Commentarius Exegeticus*. (Dissertation, Groningen.) Middelburg: Altorffer, 1949. Pp. 196. 5 guilders.
- FERRERO, LEONARDO. *Poetica Nuova in Lucrezio*. ("Biblioteca di Cultura," No. 31.) Florence: La Nuova Italia, 1949. Pp. viii, 193.
- FRANKENSTEIN, GOTTFRIED PRECZOV (trans.). *Vergil, Eklogen*. Latin text with German translation. ("Sammlung Klosterberg," Europäische Reihe.) Basel: Benno Schwabe, 1950. Pp. 84. Sw. Fr. 3.25.
- GRENE, DAVID. *Man in His Pride: A Study in the Political Philosophy of Thucydides and Plato*. Chicago: University of Chicago Press, 1950. Pp. xiii, 231. \$4.00.
- SALIN, EDGAR (trans.). *Platon: Euthyphron, Laches, Charmides, Lysis*. ("Sammlung Klosterberg," Europäische Reihe; Platon Dialoge, Vol. III.) Basel: Benno Schwabe, 1950. Pp. 179. Sw. Fr. 4.75.
- STOB, RALPH. *Christianity and Classical Civilization*. Grand Rapids, Mich.: Wm. B. Eerdmans, 1950. Pp. 198. \$3.00.
- STROUX, JOHANNES. *Römische Rechtswissenschaft und Rhetorik*. Potsdam: Eduard Stichnote, 1949. Pp. 107. DM 6.50.
- WEICKERT, CARL. *Antike Architektur*. ("Kunstwerke aus den Berliner Sammlungen," Ser. 1, No. 1.) Berlin: Gebr. Mann, 1949. Pp. 77; 37 illustrations; 1 map. DM 3.
- WEICKERT, CARL. *Studien zur Kunstgeschichte des 5. Jahrhunderts v. Chr., II: "Erga Perikleus"*. ("Abhandl. d. deutsch. Akad. d. Wiss. zu Berlin," Klasse für Sprachen, Literatur und Kunst, Jahrgang 1950, No. 1.) Berlin: Akademie-Verlag, 1950. Pp. 22; 2 plates. DM 5.25.
- WUILLEUMIER, PIERRE. *Tacite: L'homme et l'œuvre*. Based on the notes of PHILIPPE FABIA. ("Le Livre de l'étudiant," No. 25.) Paris: Boivin, 1949. Pp. 174. Fr. 190.



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